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IN-VISION

DOCTOR WHO

SEASON 13 OVERVIEW

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DAVID OWEN examines

Marcus Scarman finds the Doctor is ahead of him in PYRAMIDS OF MARS

THE 1974-5 series of **Doctor Who** had kept the programme ticking over with foolproof security. From the initial ROBOT (serial 4A, see **IN•VISION** issue 1), a 'romp' if ever such a ludicrous term could be applied to a piece of drama, through the innovative variations on the series' mainstay themes it kept the programme going and gave credence to the new teams, both on and off screen.

Rather than waiting till January 1976 to continue this comfortable trend, scheduling tricks were pulled and **Doctor Who** was put into the cold, dark winter months (see *Trailblazing* in **IN•VISION** issue seven). This move kicked away many of the foundations that had supported the show for the previous half-decade and built strong new ones that kept the ratings and media interest high. It also produced television which succeeded on more planes than **Doctor Who** had ever done before.

The most obvious change is the drift away from the series' conceptual, and often physical, home in contemporary Britain. However, the infrastructure of the series was changing in ways that can only be measured with the benefit of hindsight. No longer one of a party of sympathetic characters who nonetheless needed the Doctor to explain his thoughts and actions to them, Sarah Jane Smith now played a part only before existing in the brief single-companion intermissions of the Sixties, or when the third Doctor had ventured away from Earth. As the *only* permanent character besides the Doctor, the extra time the two leads were alone led to some superb character development for both of them. It allowed us an insight, perhaps for the first time, into the *real* character of the Doctor.

The Doctor's temper outbursts and moments of introspection seem very real. And this can only serve to 'up the stakes' in his exploits, making for far more compelling drama than when the viewer feels he will be able to drop the mask and get his act together. We see real power — and genuine vulnerability — as the quasi-religious morality of previous incarnations is replaced with a far deeper, and yet more immediate personal integrity.

Robert Holmes and Philip Hinchcliffe's approach to this season differs radically from the Letts/Dicks years. And the preceding, interim season continued the trend (broadly speaking) that disasters are precipitated rather than perpetuated. Whilst there are a number of amoral, even sadistic, protagonists in the stories of season thirteen, the danger is only unleashed either by innocent curiosity (greed for knowledge), or by the slightly more amoral greed for personal gain.

The other ingenious change of approach on the part of the production team is that of replacing symbol referencing with genre referencing. In its cruder form this amounts to discarding a Dalek story in favour of remaking of a classic genre-establishing film. The prime achievement of this is to open up **Doctor Who** to a far wider audience. The **Doctor Who** afficianado might quickly realise that if there are Cybermen about, then the mysterious attacks are sure to be perpetrated by them and thus feel

ky for some

the thirteenth season and catches it off balance

The Doctor examines the Marconiscope in PYRAMIDS OF MARS

attached to the story. But a far wider selection of the audience is likely to twig that if a mad scientist in a lightning-streaked laboratory is collecting bits of bodies, then odds are he's going to stitch them together.

TERROR OF THE ZYGONS (serial 4F, see **IN•VISION** issue seven) is a curious mixture of the familar motifs of the series overlaid on its new production style. It is a very typical, very *safe* **Doctor Who** story, and as such a good bet for holding over from the previous season for the new slot. An **Avengers**-like *chic* pervades the proceedings, but until 1970's oil drilling invades the environment no new evil is cooked-up. Instead a potential disaster, the Zygons ruling the Earth, is averted.

The genre referencing will have brought in casual viewers who might have recognised, consciously or not, previous drama concerning the Loch Ness monster, or the atmosphere of Conan Doyle's *Hound of the Baskervilles*. Returning regular viewers will have been glad to see the familiar presence of the UNIT regulars.

In PLANET OF EVIL (serial 4H, see **IN•VISION** issue eight) the themes of space travel and Jekyll and Hyde transformation are already familiar to most viewers. They know the scope of the drama, as they would if watching a Western or a spy drama. This saves time for the teleplay (fewer unnecessary explanations) and stretches the viewers' credulity less; if they have seen a realistic representation of a phenomenon before, they are more likely to believe in it now.

The first TARDIS interior scene since DEATH TO THE DALEKS (serial XXX) stresses that the Doctor and Sarah have a retreat that is no longer the Earth. This is rather marred by the Doctor's remark at the story's conclusion that they are already 30,000 years late for an appointment on Earth.

The UNIT location link to PYRAMIDS OF MARS (serial 4G, see **IN•VISION** issue nine) is completely unnecessary to the plot. It can only be a safety measure to provide a link with the series immediate past. Scarman, like Sorenson in the previous story, is not an evil character, it is his innocent curiosity that is the catalyst for events. In this case, Scarman disturbs the equilibrium of Sutekh's inprisonment, and the threat is once again one that has been released rather than a premeditated action.

Sutekh himself is one of the new breed of villains, like Morbius. He is a sole representative of his race, unlike Broton or Styggron who get all their lines because of their status. Legions of rubber-suited monsters were on the way out, replaced often by a single villain and a larger supporting cast of humans. Freedom from the UNIT format allowed a more interesting superimposition of different cultures than in contemporary Britain.

THE ANDROID INVASION (serial 4J, see **IN•VISION** issue ten) seems at first to be free of any literary or dramatic influence beyond the body snatching. Deeper investigation reveals that the cliche of the English village is used here to emphasize the fact that the first Devesham we see is not real. The audience knows that such stilted places do not *really* exist, and this later helps the appreciation that what was known to be a *model* was in fact a model *of* a model.

Again, the atmosphere is reminiscent of **The Avengers** — weird science set in upper-middle class England. Somehow Sarah Jane fits in here, having researched in the area before. But as befits such a convincing companion, we never question this.

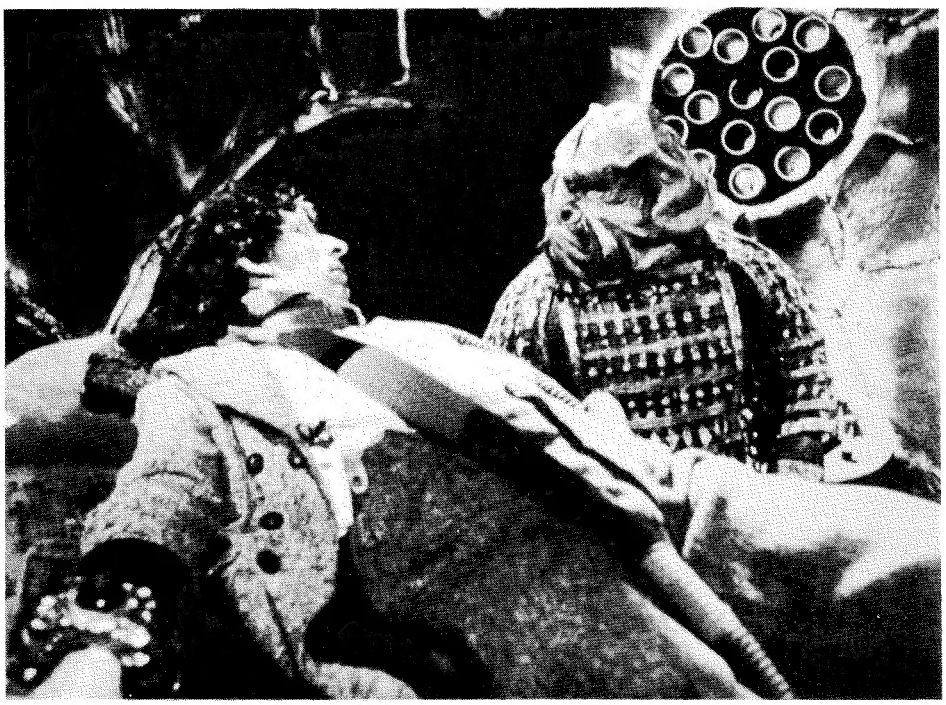
SARAH certainly does *not* fit in on Karn, an environment even darker than Zeta Minor. The location for THE BRAIN OF MORBIUS' (serial 4K, see **IN•VISION** issue twelve) parallels the dark side of the Doctor's past revealed in Morbius's history. The Time Lords are brought back into the foreground of the picture, stressing that this incarnation of the Doctor is an alien rather than an honourary English gentleman. The profusion of references to the horror genre (see *Hammering Home the Point*, elsewhere in this issue) helps us to ignore what an inappropriate place Solon and Morbius have adopted for their evil work, since we all know that mad surgeons like to live in inhospitable, isolated castles.

The final and biggest story of the season, THE SEEDS OF DOOM (serial 4L, see **IN•VISION** issue thirteen) breaks more traditional **Doctor Who** moulds, subtley but at the same time jarringly. Once again UNIT is Brigadier-less. And the Doctor's involvement does not begin with him pottering in his laboratory to be informed of some mysterious event, but independently getting himself involved. His initial appearance, feet on Dunbar's desk, is quite jolting.

As in his earlier story, TERROR OF THE ZYGONS, Robert Banks Stewart avoids depicting contemporary Earth in full. This is a common failing in **Doctor Who** which makes realistic contemporary companions like Polly, Jo, Ace and (of course) Sarah Jane so important in impressing on casual viewers that it is their own home under threat.

Once again an equilibrium is disturbed, in this case the seed pods' suspension. The intervention is due to Stevenson's curiosity at first, and later to Chase's fiscal muscle and Dunbar's financial greed. The ensuing threat to humanity is not one actually planned, even by Chase.

Off screen, a balance of UNIT stories against those in alien locations had also been disturbed. Its thirteenth season saw a change in what **Doctor Who** fed on — no longer its own past, but a far far wider realm of dramatic genres. This change of balance was to save explanation and scene-setting within the stories and was already drawing in far more casual viewers than ever before. □



The Doctor is captured by Styggron — the articulate Kraal

Graeme Harper's REVELATIONS

GRAEME HARPER spoke to IN•VISION about his time as Production Assistant to DOUGLAS CAMFIELD, and his own work as a director

THERE are a variety of ways of ending up as a director, and most of it is luck. I started off training as an actor, but I knew very early on that I really wanted to direct.

When I was 21, I wrote a lot of letters to various companies, one of which was the BBC. I had done stage management and various roles in the theatre. I actually got a job as a call boy at the BBC, and worked my way through from Floor Assistant for two and a half years. At 23 I became an Assistant Floor Manager in drama, the equivalent of an Assistant Stage Manager in theatre. I did that job for eight years, and went to several boards [BBC job interviews] for Production Assistant.

I didn't get the job for several attempts. When I did, I was a Production Assistant for another three and a half years before I finally persuaded them to let me go on the director's course. Then I carried on as a PA for a little while longer until someone gave me my first job as a director — Julia Smith, on **Angels**. So it took me about 14 years before I finally 'did the course' in production.

There are other ways. But I think that is the normal way to become a director. You very rarely leap from AFM to director. In some of the smaller departments at the BBC, you might go from being a researcher or an Assistant Producer because you happen to have a particular talent in the area of the programme concerned. But in drama, I don't think you would be considered until you had done the role of 'first assistant'.

A Production Assistant's job in the Seventies was different to the job today — now the job is called Production Manager. For the BBC, a PA is first assistant to the director. The PA would come into the production almost at the same time as the director — probably about six to eight weeks before the first day's shoot on location. Once they had read the script, the PA was then responsible for finding locations, helping to cast all the extras, and planning and scheduling both the filming (or Outside Broadcast) and the studio. SEEDS OF DOOM was all on video.

That itself had inbuilt problems anyway. To find locations and to schedule for an OB unit in those days, compared to a film unit, was a bit more complex. That was because of all the vehicles. You worked out and planned a schedule, which you and the director agreed would work. Then you organised that, and were responsible for the whole unit and the fast running of the work — making sure that the director had every possible second of the day to shoot everything. Unless of course they fouled up themselves, in which case you would have to chivvy them along. That's the role of the first assistant anyway.

Today, the job is slightly different in most companies, for Production Managers at the BBC, or Floor Managers at Central for example. They wouldn't necessarily look for locations, as there is a Location Manager for that — though it was Production Manager Michael Cameron who found the location for REVELATION OF THE DALEKS (serial 6Z). But they would schedule and run the show, making sure that things happened on time.

During the rehearsals, the PM might make an appearance in the later stages, but would certainly be there for the initial read-through. If you have eight days of rehearsal, you would be too busy working out the schedule for the studio. You would start to appear for the last three or four days of rehearsals. But you would pop in every day and check that there were no problems, and see whether the director had added any extras or changed scenes — any changes requiring liaison with any of the different departments making the programme. You would be there at the end of the rehearsals in order to get to know the people involved while planning to organise the studio.

Graeme Harper directs Colin Baker on the location of REVELATION OF THE DALEKS

On studio days, you are totally in charge of the studio floor. You run the floor along with the director, who is usually up in the studio gallery. You are his voice, and are in contact with the gallery by means of an earpiece and talk-back. Your role is to make sure everything happens as you and the director planned it. People must be ready to be cued, cameras must be in position for their shots. You keep in touch with the director to know if scenes have to be done again, or if a change has been made to the schedule during the day because things have fallen behind and it's simpler to remain in the current set.

For example, when I was directing CAVES OF ANDROZANI (serial 6R), I had passed the information down to the Production Manager on the floor to ask John Normington (Morgus) to turn more to camera. John either got the information misquoted to him, or misunderstood it. It didn't matter, but when he swung round on the take, he did a fine performance straight to the camera. I thought it was wonderful, though I knew it was 'wrong'. It was supposed to be just off, as though he were talking to the air, or to himself. I said to John Nathan-Turner (the producer), "That was wrong. but I think it was very powerful. He could have been talking to a computer for all we know. Will you agree that we just leave that? It's interesting as an idea and we could redo it." John just said: "No, I think it's terrific. Let's move on." We were all pushed for time, but I could have taken another version and made the decision later.

I worked as an Assistant Floor Manager on a number of **Doctor Whos** [these were: COLONY IN SPACE (serial GGG) directed by Michael E Briant, PLANET OF THE DALEKS (serial SSS) directed by David Maloney and PLANET OF THE SPIDERS (serial ZZZ) directed by Barry Letts.] The two **Doctor Who** stories I worked on prior to CAVES were as Production Assistant, the more senior role. They were THE SEEDS OF DOOM (serial 4L, director Douglas Camfield) and WARRIORS' GATE (serial 5S, director Paul Joyce). The roles didn't differ at all, but because the stories were so different, they required a different kind of pressure to get the shows done.

Paul Joyce's WARRIORS' GATE was a very intricate piece of work. I know **Doctor Who** can be surreal at the best of times, but Paul wanted to shoot that in a very surrealistic way. There was a very complex series of events with regard to a mirror where someone can see themselves in it *and* pass through the mirror. Paul wanted this howlaround effect of many images going off into the distance as people went through. It was a strange effect which took quite a long time to do. So the time pressure was on, but we managed to get this amazing effect.

THE SEEDS OF DOOM was a very different kettle of fish, because it was tremendously action-packed. WARRIORS' GATE was quite an aggressive, tense story with some action. Douglas Camfield liked a script with a lot of action, and there were a lot of chases and thriller elements in SEEDS OF DOOM. The pressure was on to find the time to shoot lots of very fast action, which takes just as long as all the effects work.

Douglas did a lot of **Who** episodes — I think he set some kind of record — but he did many other programmes too. When I started directing, he gave me some good advice. I used to talk to him a lot about what I was doing, checking that I was doing the right thing. He really was my mentor, and gave me a hell of a lot of support.

One piece of advice I will never forget: the importance of knowing when to say no to a project. That is difficult, as you have to make a living, and if people want you that is great and very flattering, but you can be pigeonholed as a director who does only certain types of programmes. Douglas was always very keen to go into much deeper dramas — an original piece which he could work on from beginning to end in the direction he wanted [see *Camfield on Camfield* in IN•VISION issue 13].

That's as opposed to **Doctor Who**, which had a format to which he added his artistic input. It happened to him earlier on in his career, and towards the end of it — things he wanted to do and in which he had a major input. He was a wonderful director, an actors' director and a technical director too. He had smashing ideas, and moved television into new areas.

My involvement as Dougie's Production Assistant on SEEDS OF DOOM was to arrange meetings, and to make sure people were talking to each other as early as possible. So for example on the model work, I made sure the director and the visual effects department were in contact. In other circumstances, it might be make up or costume. The director is dying to talk to people, but needs someone to get all the people together. Getting them together, listening, and then following it up to make sure they get the time required and, of course, the money allocated. In those days, I think I was in charge of the budget as well, though nowadays that has all changed.

I'd have met Geoffrey Burgon [incidental music], and listened in on the discussions. My involvement would have been limited, artistically. Nowadays, production teams are different, and someone else does the money job. Back then, I'd have made sure that information about recording dates and sessions for musical recordings was available through the director's secretary, his PA [Personal Assistant].

Dougie's involvement in the modelwork would be 100 per cent. He would be talking of his idea, and how he visualised an effect or monster. The visual effects team would go away and do a storyboard from the discussion they have had, and present him with that along with a detailed drawing of the monster as a separate piece of work. So then Dougie could maybe say: "I love the monster," or "I think it should have this or that done to it." The effects team could then get nearer to what he was after, as well as having the job satisfaction of doing something they want to do themselves. Between the two parties, hopefully the director will get what he wants.

On CAVES OF ANDROZANI I opened with an effects shot. I think the script said something about seeing a star or planet in the distance, and zooming in. The images I created were of two planets, just because I wanted to do something a little more original. But I couldn't do that without the initial idea from the script. I thought: "How can I really grab an audience within the first 30 seconds to two minutes, with visuals or action or whatever?" It has to come from the script. And even if it only has the first line of dialogue, that may spur me on to create something.

The location work for SEEDS OF DOOM was all Outside Broadcast. The problem with OB then is not there now, as the equipment is much more lightweight. I've been testing Betacam at Central Television on **Boon** [previously an all-film series]. Betacam is more like a film camera. You can have an umbilical cord linking the camera to a control van as usual, but you can also record in-camera and use the whole thing hand-held. That is happening more and more, and although it's video you become more flexible in terms of the way you use it.

I love film, but video is also flexible and the results are so interesting that I think anyone who uses these new cameras, and who wasn't convinced that they would get good results, will be won over.

In the days of SEEDS OF DOOM, it was a two-camera mini-OB unit. But you still had three or four heavy vehicles, plus all the staff and their cars (because they couldn't travel with the vehicles). So when you were looking for locations that had wonderful 360-degree vistas, you also had to think of where you were going to park those vehicles so that they wouldn't be seen. Plus, you had to be able to place the cables out of sight, while still having the flexibility of seeing everything the director wanted to.

We managed to do it by using Athelhampton House, which offered the opportunity to hide the vehicles in heavy woodland and to shoot all round.

For Antarctica, we went to the big mine at Box Hill. British Silicate agreed we could have it for the whole weekend, so the visual effects department went down the day before we went on the shoot, and they covered the whole area with some sort of plastic snow.

We used a snow tractor there, though it was so late in the day that it was shot almost in the dark. Because this machine was white, you could just pick it out. But the sky was almost gone. When we were editing, we actually put some effects on it to give a blue background for sky. We could have done that on film as well; but the problem with electronic effects on film is that you see the slight joggle on the film when it goes through the mechanical gate when being pulled through the projector. Video is very still, as it is a locked-off picture.

The locations were okay, though difficult to find — and this complicated the scheduling. But Dougie was the kind of person who operated in a military fashion. His planning and scheduling for himself, and his own pacing, was very precise. I liked working with him, we got on very well and worked together very well. I found him fun and easy to work with, and I'd worked with him as a junior several times before SEEDS.

Because we were so late with the location, Dougie had problems planning his own shots. So what he did was to take his typewriter on location.

Douglas Camfield, director of THE SEEDS OF DOOM, as he appeared in THE BRAIN OF MORBIUS

He would do a basic plan of how he would shoot a whole sequence on OB, and then each night he would plan the intricate detail of how he was going to take each angle. He would know which areas he was going to shoot, and loosely how he was going to shoot it.

Each night he would go back and type up his own camera script, which invariably meant he would create some new dialogue. Or he would rehearse the actors at night in the hotel rather than on location. The actors would want to come up with something, because they had developed the characters — different ways of doing the dialogue. It was all done, as far as I am aware, with the agreement of the producer and the writer.

I know Dougie had a wonderful rapport with producers and writers. He was a very well-loved man, professionally as well as socially. All his work was for the good of the programme.

I think we did all the exteriors at Athelhampton, all of the Antarctica exteriors at Box Hill, and all the Antarctica interiors in the first two studios with some scenes from other episodes. All directors and production teams would love to shoot in story order, or at least episode order. But **Doctor Who** is multi-episodic.

ALL good visuals for me require wonderful, clever lighting. Once the lighting's working, you start getting great shots and losing that very hard, crisp, sharp video effect that separates video from film. For science fiction stories, or spooky stories, you really need adventurous lighting. [A conventional studio uses an overhead grid of computer-controlled lights.] But by lighting from the floor, as in *Alien* (Ridley Scott, 1980), you are creating problems for multi-camera studios. How are you going to shoot it? Cameras are going to get in the way of the lamps.

With multi-camera video in the studio, you want to cut shots between four cameras. If you start to shoot it filmically, you take each angle at a separate time of the day, swapping the lighting around to cover the different angle. That's going to take you time, and the *point* of a multi-camera video studio is that you are creating loads of scenes, running them through entirely and cutting the image up as you go.

With film, there's something magical happens when the light passes through the gate and onto the emulsion. Sometimes it doesn't, but when everything's going well — smashing lighting, good performances, an angle or a developing shot is really working — there's this magic. It all comes down to huge team effort.

For example, on CAVES OF ANDROZANI one enormous set was meant to be caves — hundred-foot-tall caves with shafts of light and people coming in an out of darkness, half-lit faces in *huge* areas. I wanted to do high angles from the grid of the studio, covering a wide area of caves with these shafts of light and little dots walking around. But we didn't have much money, so we couldn't have huge walls of rock. What we did have were about five walls, twenty-feet by four-feet, made of jabolite and painted shiny black to reflect light. We dotted them around the studio at different angles, turned all the lights out, had our shafts of light, and got the effect we wanted and some lovely images.

When we actually got down on the studio floor, we took a nice wide angle with a bit of foreground 'grit'. And I asked the camera crews to get their cameras right back, but to tighten on the zoom and work on the bigger side of the lens. That meant, if you had actors 30 feet away, you tightened zoom to get mid-shots or close-ups, and thus you tightened the distance between you and the actor: the background and foreground were out of focus, so we got that magical mystery feeling.

That was in the studio, but studios weren't designed to be used in that way — they were meant to be used with four cameras. If you had four cameras all pulled back with their shots condensed, it would be very difficult to do developing shots whilst cutting between the shots. It becomes a tremendously time-consuming discipline. The lighting we did for those scenes in CAVES was actually set up for one shot at a time. ▷

◁ The problem in using a multi-camera studio is that the director has to give cover as artistically as possible for the four cameras working at different angles and positions. One camera may have the most amazing half-lit shots of someone by a window, but the other cameras, because of where they are, have nothing: you cannot create light for all four cameras, and can get maybe two amazing images from all those angles. Because of the pace we have to work at, we have to accept that.

Probably to the dilemma of most managers in television now, a lot of directors are working single-camera more, like a film camera, even in the studio. They want to light each set-up. They don't want to use four cameras, because with one camera, shooting filmically, you can get onto the eyeline better and light properly.

An eyeline shot is one that is almost full-frontal on the face, the eyes looking just off-camera. With four cameras, you can probably get eyelines between two people. If there are four people in a scene, and the other two cameras are covering them, you can't always get decent eyelines.

You can take a master shot if you use two recording machines. That gets a bit dangerous, because both machines are usually recording the same thing from the studio. That way one is a safety, so that if one version has a slight electronic defect in any scene you have got a back-up copy.

But what you invariably do on **Doctor Who** is lock off a camera on a wide shot and isolate that camera to one of the recording machines. You cut up the other three cameras, missing out that wide shot, and then deal with the missing shots in editing. So you separately record that wide angle, never moving it. If you do that through a scene, the continuity is right and you won't have to recreate the action exactly.

Editing is cheaper than studio time. You want to get everything done as fast as possible in the studio, and with careful planning then sort out the problems in the editing. For online editing of the master tapes, time and machinery is expensive. Offline editing [of a VHS copy] is a cheap way of doing a rough-cut which gives you two possibilities. It allows you to know the timing, so that you can get a finished product: if it is three or four minutes over, you can correct that without having to go down a generation rerecording the master. You make all your decisions on a rough-cut before touching the master tapes.

And because of the computerisation of offline editing now, every edit you make gets put onto a computer. The numbers on the timecode relate from VHS to the master. I've done this on the show I've just finished. In theory, all the editor has to do is use those time codes. The computer and the machinery do it all for you. But as you go through, as a director, you find that VHS picture and sound quality is not so good, and the playback is maybe slightly slower. So you might want to move some of the edits a few frames either way, and the editor now comes into his own.

DOCTOR WHO hasn't actually got a 'house style'. The producer wants each director to bring in something new to the characters and the show. You bring in your own vision — if you like, each Doctor Who was his own house style. With **Angels**, the house style was to keep the show moving, very fast, and to end the episode on whichever of the nurses the story revolved around.

The District Nurse had its own house style, but I wasn't aware of doing anything I wouldn't normally do to stay within it. It was just that, when you watched previous episodes and saw the way Nerys Hughes performed and the kind of sepia toning to the lighting, there was a feel to the piece that put you right back in the Twenties. Once you maintained that, it was easy to fall into the house style without thinking "Oh, I mustn't do that".

Each story on **Juliet Bravo** was different, and I think each director didn't consciously intend to do the house style of the series. But you look at other episodes to see the kinds of ins and outs as the show trundles along — and you find that they don't trundle along. Sometimes they are very powerful and original, while some are gentler local stories.

And of my episodes of **The Bretts**, I think that when you look at one of them it *isn't* **The Bretts**. The story involves the below-stairs people more than ever before, it's violent and aggressive and dangerous — suddenly the lighting and camerawork is different. The whole six episodes of the second series is much more telling. One was so different that it almost dropped out of the house style. It is really fast and pacey, totally different. The next week, it dropped back into the gentler style, except that the next director slowly built it up. So the series slightly changed, because the script sent me off in a different direction.

The style on a new series or serial will usually be set by the producer and the very first director, perhaps several directors. On **Star Cops**, I wouldn't say the house style was easy to create. But as directors, Chris Baker and I were brought in together. It was a smashing combination, because we got on very well, and we liked the same kind of things. [Chris Baker was a BBC contemporary of Graeme Harper's, as well as a fellow 'Young Doctor' in THE BRAIN OF MORBIUS, serial 4K.]

Chris faced horrendous problems with the zero-gravity flying in space: he was first, and had to resolve them. I wasn't directing these areas, but I shared his anxieties in the way he did them — I would have had to face them had I done them instead. And I had other problems to resolve which he didn't, and which we also shared — effects which I created with the visual effects designer, for example.

What Chris and I did, to set the house style if you like, was to agree on the way we would like to shoot the series ideally. As a group of two designers and two directors, we all agreed on the design of visuals and how we wanted to shoot them. I think we got very close to that: there was a quirky, end-of-the-lens, eery, atmospheric, sometimes claustrophobic, feel to the series.

On **Doctor Who**, not only have you got to be inventive, you've got to get the show done on time. Because once you slow down, you'll never catch up and won't finish the programme. It's a very difficult programme to do, and you've got to plan it very carefully — then as a director, you've really got to move.

It's so complicated, that it can be easier for me to be down on the studio floor to explain the visuals I want to a cameraman, or to block out a scene quickly with the actors. The actors never see the sets in an empty rehearsal room, and they don't really know the details. I wouldn't record scenes from the floor, though. You're not getting the full value of the studio by being on the studio floor. But in **Doctor Who**, I don't think many directors stay in the box all the time.

I would love to do another **Doctor Who**, I like the show very much. John Nathan-Turner kindly asked me to do another story for this coming season [season 26], but **Boon** came up at the same time. **Doctor Who**s are terrifying to do, but great fun. And at the end of the day, after all the heartbreak and the heartburn and the terror, they are very satisfying. It's not time to say no to that yet. □

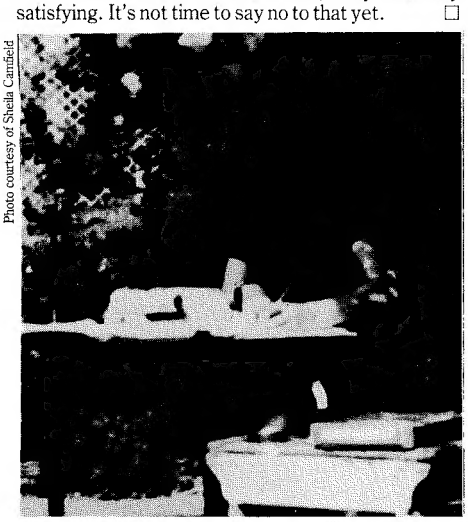


Photo courtesy of Sheila Camfield

Director Douglas Camfield at work

MORE

PYRAMIDS OF MARS

Production — Model work *(p.4)*

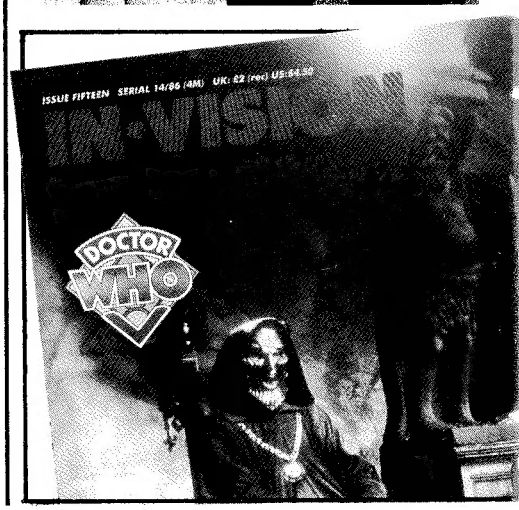
Visual Effects Designer Ian Scoones, interviewed in 1980, recalled: "I had a stills photographer take pictures of the background of the spaceship scene, and had enlargements made — about six to eight feet long. We cut these out and painted them because the colour was not strong enough. We matched in the trees and built up the model set, including the figures of the mummies.

"These were animated with nylon strings. I had other nylons holding them so that when the pyramid exploded, the nylons were released. And since they were on rubber bands (which we call *bunging*) the mummies would fly apart and you would get the odd limb or whatever coming towards you."

Context — Crew *(p.11)*

Design assistant was Judith Lang.

Sean Ditchfield



ABOUT...

TERROR OF THE ZYGONS

Production — On location *(p.5)*

The village of Charlton was used for filming, not East Dean. (The Ian Marter *Myth Makers* was also recorded here.)

Almost Impressive *(p.6)*

The film *The Thing from another world* was based on a short story called *Who Goes There?*, written by John Campbell.

The correct title of the film referred to as *I Married a Creature From Outer Space* is *I Married a Monster From Outer Space.*

Designing TERROR OF THE ZYGONS

Set designer for TERROR OF THE ZYGONS was Nigel Curzon. Since the publication of **IN•VISION** issue seven, he told us: "The look of the show came about by a book *The Body Book on Pregnancy* to give the show an *embryo feel.*

We hoped to build the Zygon interiors with web areas, made of fibreglass strands. The BBC at that time had a very small department, and could not service us. So we went down to Pinewood to see their fibreglass unit, which was a two-gun system made in the USA. Very hi-tech for the early Seventies. But the cost was too great.

The Visual Effects budget ran out for the Zygon control room, so it was left to me to make up some units for that set. If the set designer has to help out the Visual Effects design, it never works. Perhaps the Scenic Designer should have overall control.

The look of the passage ways and control deck we constructed to feel wet, dank and subterranean as the location was under the loch. The lighting should have brought this out.

The fun designing for such a series is useing every-day materials and making them look quite alien and believable, and trying to create above all something new and interesting, when the script allows."

THE SEEDS OF DOOM

Camfield on Camfield *(p.5)*

With Douglas Camfield in the main picture on page 5 is actor James Mason (the uncaptioned photo at the bottom of page 3 is of Mrs James Mason).

Production — Rewrites *(p.8)*

One other minor change to the script was made at last minute. As can be seen from the script (see the pages reproduced on p.9 of IN•VISION issue thirteen), the main villain's name was altered from *Harrington* Chase to Harrison Chase.

Seeds of 'Doom' *(p.14)*

The Trollenberg Terror, distributed by *Eros* was in fact made by *Tempean Films* in 1958. It was

Sean Ditchfield

an adaption of an ATV television serial by Peter Key, originally screened from 15th December 1956 to 19th January 1957. The serial was produced and directed by Quentin Lawrence (who also handled the film). Laurence Payne and Sarah Lawson played Philip Truscott and Sarah Pilgrim, with Frederick Schrecker as Doctor Spielman. In the television serial, mainly transmitted live, the alien invaders were named as the *Ixodes*.

Context — Crew *(p.15)*

OB Engineering Manager was Bert Robinson, and OB Vision Mixer was Paul Jackson.

Production Unit Manager for the first two parts was Janet Radenkovic (George Gallacio was Manager for parts 3-6)

PLANET OF EVIL

Context — Crew *(p.8)*

Design assistants were Janine Killick and Stephen Scott.

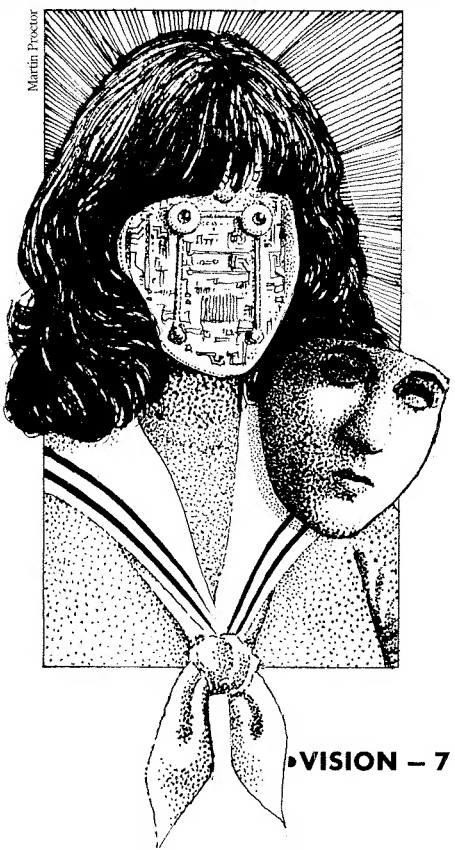
Sean Ditchfield

THE ANDROID INVASION

Context — Cast *(p.10)*

The Kraal Chargehand was played by Stuart Fell.

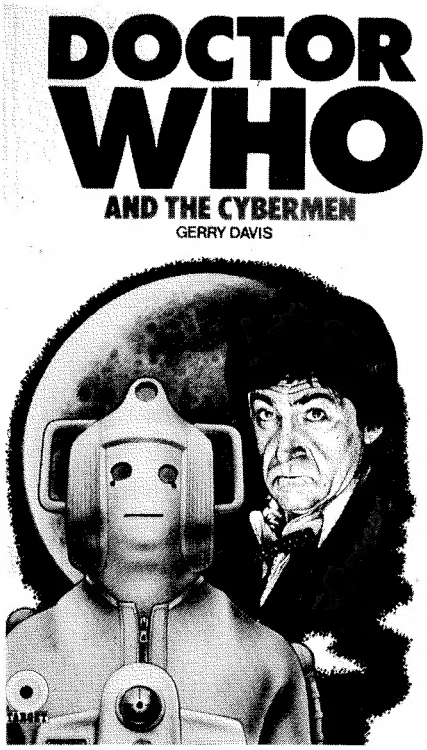
Martin Proctor

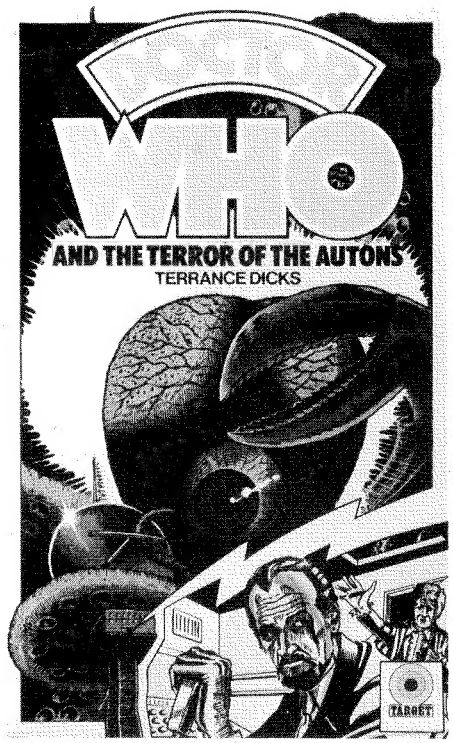


Next Issue

THE MASQUE OF MANDRAGORA

LOUIS MARKS talks exclusively to IN•VISION about his Renaissance classic. Plus Martin Wiggins analyses this celebrated Revenge drama, and we publish the BBC's own 1976 publicity material for the first time.





TARGETING

DAVID HOWE leafs through the DOCTOR WHO novels published in 1975

IT was a relatively quiet year for the **Doctor Who** paperback. After the eight books published during 1974, and with ten to come in 1976, there were only six new additions to the *Target* range in 1975.

Of these, possibly the most noteworthy is the adaption of Tom Baker's debut story, *The Giant Robot*. This was published in March, only ten weeks after the story's final episode was transmitted.

As well as being the first *contemporary* novel, the book also featured the first of four covers painted by the talented *Radio Times* artist Peter Brooks. His graphic comic-book style varied drastically from the familiar lines of Chris Achilleos' work. And this may have led potential readers into thinking that these books were part of a different range from the more familiar *Target* style. This was compounded by the fact that *The Giant Robot* also saw the first use of the late Pertwee/Baker diamond title logo on the book cover, albeit the letters element alone.

Another innovation was the use of additional artwork on the back cover of the books. For *Giant Robot* this showed a soldier firing his rifle up at the Robot, and the Robot's foot subsequently booting the jeep away — soldiers and all.

Brooks was brought in to work on the covers because Achilleos was feeling the strain of producing one cover every month or so. As each painting took about a week to complete he was not left with much time for other commissions and so an additional artist was required. Unfortunately Brooks' work was not well received by the readers, and soon Achilleos was back painting almost full-time until the advent of Jeff Cummins in 1977.

The first *Target* **Doctor Who** paperback published in 1975 was *The Cybermen*, in February. Gerry Davis' first **Doctor Who** book, an adaption of the teleplay by Davis and Kit Pedler of THE MOONBASE (serial HH), was the second in the set to feature the second Doctor and the first in which the Cybermen appeared. Davis tended to concentrate on the characters of the Doctor's companions rather than the Doctor himself. There is no description of the Doctor, but Jamie, Ben and Polly are all well characterised and their individual traits are successfully brought out.

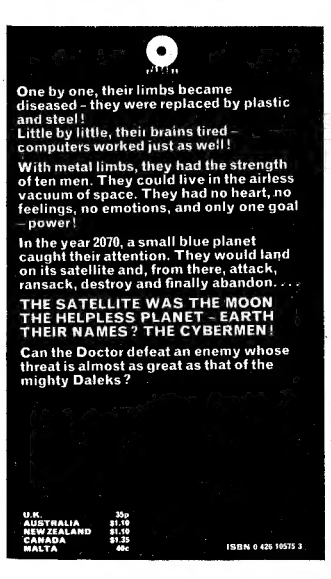
The book also features Davis' brief history of the Cybermen. This was subsequently reprinted (with minor changes) in most of the subsequent Cyber-novels. The piece gave rise to some confusion as it states that the Cybermen come from Telos. The misunderstanding was compounded in the next Cyber-novel *The Tenth Planet* (based on serial DD, and published the following year), which says that the Cybermen moved from Telos to Mondas.

The Giant Robot was Terrance Dicks' fourth novel, and the first to feature Tom Baker's Doctor. Here we find Dicks' first description of the Doctor: "... tall and thin, still with the same rather beaky nose. But a younger man, the face far less lined, a tangle of curly brown hair replacing the flowing white locks." Later on the Doctor's new attire is described: "wide corduroy trousers, a sort of tweed hacking-jacket with a vaguely Edwardian look, and a loose flannel shirt. A wide-brimmed floppy black hat and an immensely long scarf completed the ensemble." (See *Tom mix* in **IN•VISION** issue one for Terrance Dicks' comments on defining the character of the fourth Doctor.)

As well as these descriptions, the Doctor is shown as quite a rounded character throughout the book. People and places are well described, and the book takes pains to map out feelings as well as the actual dialogue — something that many of today's writers could do well to emulate.

Another point of interest is that there is a footnote on page 9 referring to the novelisation of PLANET OF THE SPIDERS (serial ZZZ), which had not yet been published (it actually came out in November that year).

FOUR other **Doctor Who** novels were published in 1975 — all Jon Pertwee adventures: *Terror of the Autons* by Terrance Dicks in May; *The Green Death* by Malcolm Hulke in August; *Planet of the Spiders* by Terrance Dicks in November; and *The Three Doctors* by Terrance Dicks in December. Of these, only the first and last contain even a passing description of the Doctor: "A


One by one, their limbs became diseased - they were replaced by plastic and steel!
Little by little, their brains tired - computers worked just as well!
With metal limbs, they had the strength of ten men. They could live in the airless vacuum of space. They had no heart, no feelings, no emotions, and only one goal - power!
In the year 2070, a small blue planet caught their attention. They would land on its satellite and, from there, attack, ransack, destroy and finally abandon. . . .
THE SATELLITE WAS THE MOON
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Can the Doctor defeat an enemy whose threat is almost as great as that of the mighty Daleks?
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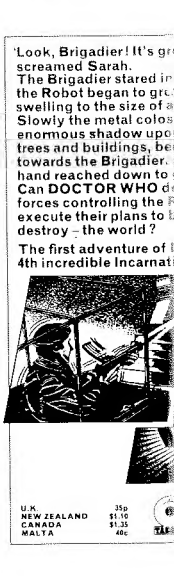
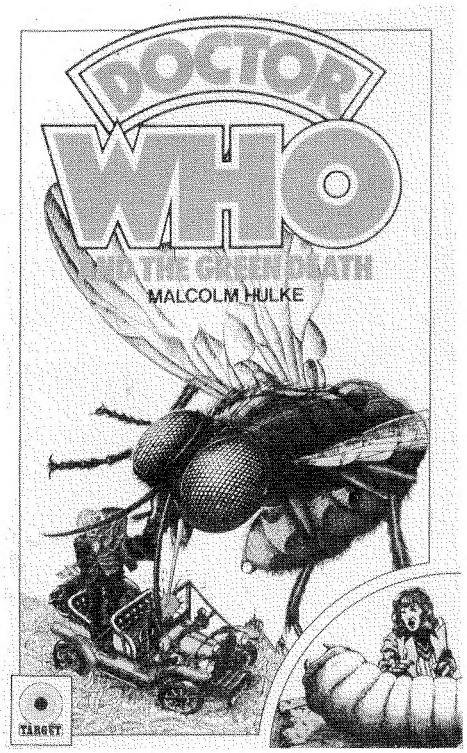
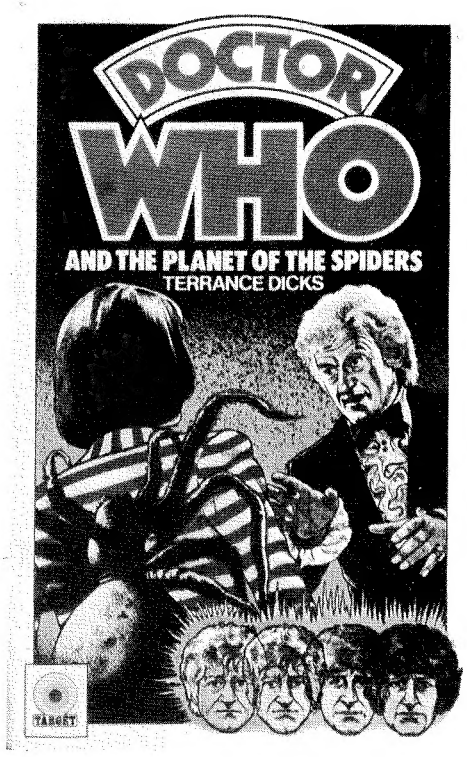
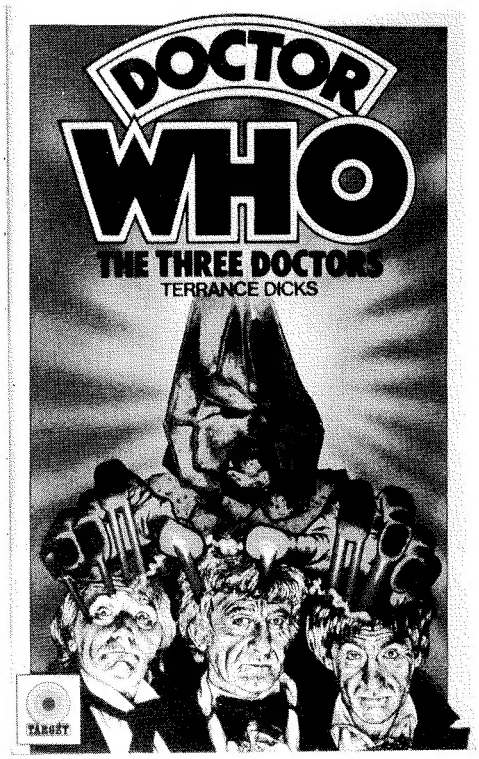








the Doctor

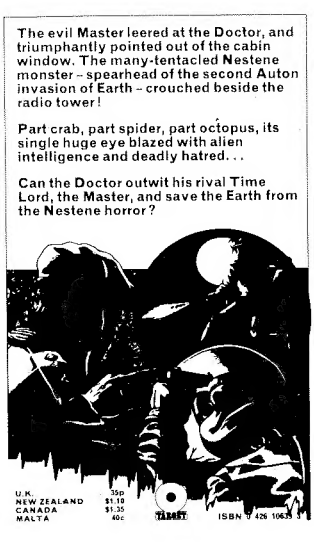
very tall man with a shock of white hair", in *Terror of the Autons*, and "An even taller man flamboyantly dressed in a velvet smoking jacket and ruffled shirt", in *The Three Doctors*. It certainly seems that the readers are left to decide for themselves what the characters actually look like.

Despite this, all these early books contain much that was not seen in the televised versions — for example the prologue to *Planet of the Spiders* where Jo sends the Metebelis Crystal back to the Doctor and numerous instances of characters thoughts and motives being explained. All of this helps to make the books stand alone from the television programme, perhaps one of the only real requirements that there should be.

The Three Doctors is perhaps the most interesting from the point of view of the Doctor, as all three Doctors to that date appeared. Dicks neatly sidesteps any identification problems by having Jo dub the Troughton incarnation "Doctor Two" and referring to the Hartnell version as "the old man". So "the Doctor" is the current, Pertwee version. The novel also saw the return of Chris Achilleos as the cover artist with a superb rendition of Omega towering over the three Doctors, crackles of blue lightning and orange beams of power flashing from his outstretched hands.

The Green Death was the last novel to feature interior illustration. The trend of illustrating the books had started with the first three reprints, which used the artwork from the original hardback editions of the Sixties. The interior artists for all the books were: Arnold Schwartzman (*The Daleks*), John Wood (*The Zarbi*), Henry Fox (*The Crusaders*), Chris Achilleos (*The Auton Invasion*, *The Cave Monsters*, *The Doomsday Weapon* and *The Day of the Daleks*) and Alan Willow (*The Daemons*, *The Sea Devils*, *The Abominable Snowmen*, *The Curse of Peladon*, *The Cybermen*, *Terror of the Autons* and *The Green Death*).

Overall, 1975 saw some excellent additions to the growing **Doctor Who** library. The first Cyberman adventure to be novelised, the final adventure of the third Doctor, the first adventure of the fourth, the follow-up to the popular *Auton Invasion* and the tenth anniversary tale were all published. What more could a **Doctor Who** fan ask *Target* to set their sights on? □


The evil Master leered at the Doctor, and triumphantly pointed out of the cabin window. The many-tentacled Nestene monster – spearhead of the second Auton invasion of Earth – crouched beside the radio tower!
Part crab, part spider, part octopus, its single huge eye blazed with alien intelligence and deadly hatred. . .
Can the Doctor outwit his rival Time Lord, the Master, and save the Earth from the Nestene horror?
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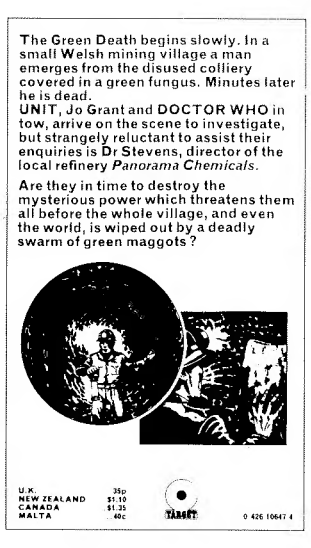
The Green Death begins slowly. In a small Welsh mining village a man emerges from the disused colliery covered in a green fungus. Minutes later he is dead.
UNIT, Jo Grant and DOCTOR WHO in tow, arrive on the scene to investigate, but strangely reluctant to assist their enquiries is Dr Stevens, director of the local refinery *Panorama Chemicals*.
Are they in time to destroy the mysterious power which threatens them all before the whole village, and even the world, is wiped out by a deadly swarm of green maggots?
U.K. 35p
NEW ZEALAND $1.10
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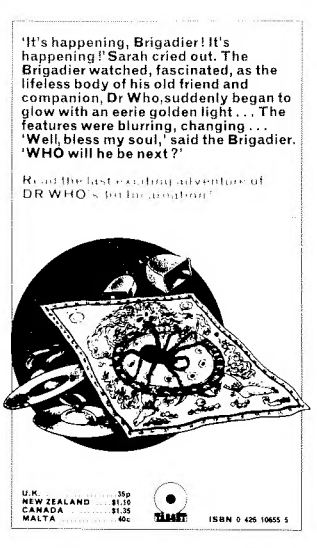
0 426 10647 4


'It's happening, Brigadier! It's happening!' Sarah cried out. The Brigadier watched, fascinated, as the lifeless body of his old friend and companion, Dr Who, suddenly began to glow with an eerie golden light . . . The features were blurring, changing . . . 'Well, bless my soul,' said the Brigadier. 'WHO will he be next?'
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Jo glanced up at the Doctor 'Things must be pretty serious then'. 'They are, Jo. Very serious indeed. The whole of the Universe is in danger.'
The most amazing WHO adventure yet, in which Doctors One, Two and Three cross time and space and come together to fight a ruthlessly dangerous enemy – OMEGA. Once a Time Lord, now exiled to a black hole in space, Omega is seeking a bitter and deadly revenge against the whole Universe . . .
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TREVOR WAYNE examines how HAMMER FILMS

Hammering h

Ingrid Pitt and Kate O'Mara, both later to appear in DOCTOR WHO, in *Hammer's The Vampire Lovers*

STRANGELY enough, the word *Hammer* never passed our lips", Philip Hinchcliffe told **IN•VISION**. The only exception he went on to make was with reference to THE BRAIN OF MORBIUS (serial 4K, see issue twelve). But the influence of the celebrated producers of horror films on the whole of the thirteenth season of **Doctor Who** cannot be so easily disproved.

Indeed, the connection between the production of *Hammer* films and **Doctor Who** probably goes right back to the beginning of the series. Certainly the link between the Berkshire-based independent studio and the BBC goes back to the 1940s when *Exclusive* (as the company was then known) produced films based on popular wireless serials such as **Dick Barton, PC 49** and **The Man in Black**.

During the 1950s there was considerable animosity towards television from the film world as the small screen was rapidly perceived as a deadly rival. *Hammer* adopted a more pragmatic approach and developed a rather symbiotic relationship with the rising star of television. The company executives noted the runaway success of the **Quatermass** serials and adapted them for the big screen in 1955, 1957 and 1967. In addition to such tv spin-offs, *Hammer* also produced film series, such as **Journey into the Unknown** for television broadcast.

In 1957 when *Hammer* was casting the role of Frankenstein they chose an award-winning, prolific television actor by the name of Peter Cushing. Relative unknown Christopher Lee donned the make-up to play the creature that Frankenstein assembles from corpses, and a legend was reborn...

Few people could have been surprised that when **Doctor Who** made the move to the big screen in the mid Sixties, Peter Cushing was cast as the Doctor. Because of this *Hammer* are often, quite unjustly, blamed for producing the two Dalek feature films. It is probably a great shame that *Hammer* did not make the movies, but in view of their association with X-rated films they were unlikely candidates to produce what were intended as children's films. Even though this obvious direct link was actually never forged, there are very definite links at all levels between *Hammer* and **Doctor Who**.

Patrick Troughton, a prolific character actor, also appeared regularly in *Hammer* films. He played a variety of roles, ranging from Frankenstein's body-snatcher and a rat catcher to Dracula's servant and a Transylvanian police chief hunting a Gorgon, both before and after he played the Doctor.

Doctor Who script writer Ian Stuart Black's daughter Isobel played a novice vampire in 1964's *Kiss of the Vampire* and a vampire's victim in the 1971 offering *Twins of Evil*. Over the years a considerable number of British actors and actresses have appeared in both *Hammer* films and **Doctor Who**.

Director Douglas Camfield told me that he had many times tried to get work with *Hammer* (see also *Camfield on Camfield*, in **IN•VISION** issue thirteen). It can only have been their loss that they did not take him up. Don Houghton followed his **Doctor Who** work by going to work for *Hammer*, scripting the last three Dracula films — *Dracula AD 1972*, *The Satanic Rights of Dracula* and *The Legend of the Seven Golden Vampires*. He told me that *Hammer* changed his job title almost weekly, but the salary remained constant.

Ian Scoones, who was Visual Effects Designer for PYRAMIDS OF MARS (serial 4G, see **IN•VISION** issue nine, especially *Mat Effect*) had worked earlier in his career with Les Bowie. Bowie *was Hammer*'s Special Effects department from *The Quatermass Xperiment* in 1957 to *Frankenstein and the Monster from Hell* in 1973, and he is generally accepted as the 'father' of a whole generation of British SFX men. Scoones left the BBC to work on **Hammer House of Horror**, for which he gained considerable kudos and an interview in the *Sunday Times Magazine*.

It is clear that in the comparatively close world of film and television production a considerable amount of cross-fertilisation could have occurred between the Gothic phantasies of *Hammer* and the 'scientific' fantasies of **Doctor Who**.

During the late Sixties and early Seventies both *Hammer* and **Doctor Who** went through crises and transformations. For *Hammer*, the early Seventies — after winning the *Queen's Award for Industry* for export achievement in 1968 — saw them moving into what was to be their final production period, largely from the ABC film studios at Elstree.

influenced DOCTOR WHO in the horror stakes

ome the point

However, at this time they gained a whole new generation of fans (including me) from late-night television showings of their earlier films. Ironically, this may have reduced their box office receipts – why pay for a cinema seat when you can watch the 'late night Hammer horror' in the comfort of you own lounge *after* the pubs have shut?

ALL six of the stories in season thirteen can be seen as **Doctor Who** versions of parennial — perhaps classic motifs of fantasy cinema. And all had (to a greater or lesser extent) received the *Hammer* treatment at some time.

In 1976 Hammer announced a seven million dollar co-production with *TOHO* of Japan and David Frost's *Paradine Productions* entitled *Nessie*. The storyline was to involve what happened when Nessie escaped from Loch Ness... Production artwork predicted the destruction of shipping, cities and oilrigs. There are some accounts of *TOHO* actually constructing the monster and making test footage, but to this day the film *Nessie* remains as elusive as its namesake. My researches have not so far proved that this project and TERROR OF THE ZYGONS are directly related, but I strongly suspect some common ancestry.

With PYRAMIDS OF MARS the Gothic influence was mixed with a generous pinch of von Daniken — a worn-out trait left over from the Pertwee era. This story has been described as "the ultimate Gothic **Who**". Certainly it has plenty of visuals that owe much to the *Hammer* image. There is the Victorian/Edwardian setting and the hapless Egyptologist unleashing forces he can neither comprehend nor control when he violates the sealed tomb. The fate of such explorers in the mainstream *Mummy* tradition is insanity and/or death at bandaged hands.

Hammer's last mummy film was *Blood from the Mummy's Tomb*, made in 1971 and based on Bram Stoker's *The Jewel of the Seven Stars*. The novel was first published in 1912, so it is very much of the same period as the setting of PYRAMIDS. The story involves the possession of the Egyptologist's daughter by an evil queen sealed in her tomb by the priests in ancient times. (The book was later re-filmed with more money and less panache as *The Awakening*.)Other elements of PYRAMIDS, such as the anachronistic be-fezed Egyptian in the relic-strewn English country house and the unfortunate poacher's fatal encounter with the mummies are highly reminiscent of similar characters and incidents from *The Mummy*, *Hammer*'s first bout of Pharoah's revenge, made in 1959.

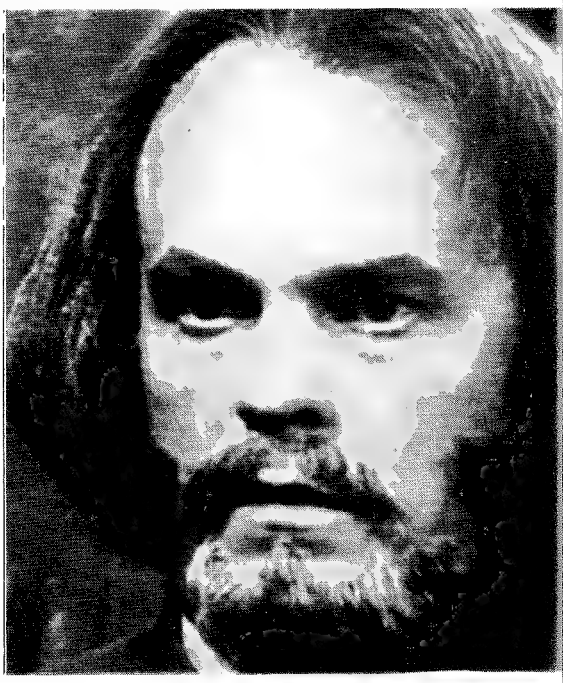
Hammer remained faithful to the best tradition of Gothic literature by offering no explanation for the monsters and strange phenomena in their tales. **Doctor Who** on the other hand almost invariably resorts to a pseudo-scientific (and usually extraterrestrial) cause. To contemplate horrors from beyond the grave or the works of the Devil strikes chords deep in our subconscious. And even if the hobgoblins and trolls of mediaeval superstition have these days been replaced by Ufonauts it still reduces the sense of mystery to offer an apparantly rational explanation. That said, the final confrontation between the Doctor and Sutekh does carry considerable frisson. It is far more effective and disturbing than the conclusions of earlier stories of a similar ilk such as THE DAEMONS (serial JJJ) and THE TIME MONSTER (serial OOO).

My own enjoyment of PYRAMIDS was marred by yet another earthly myth being provided with an extraterrestrial inspiration. The idea was tired when von Daniken took it up so profitably in the late Sixties Nigel Kneale had already used it to splendid effect as the basis of **Quatermass and the Pit** ten years before that.

Despite the setting on a distant planet, THE BRAIN OF MORBIUS takes us deeper into *Hammer* territory: a gloomy castle containing a sinister laboratory where a brilliant but amoral scientist, assisted by a sinister and deformed servant, works at something that is probably best left alone. It is the plot, with minor variations, of every *Frankenstein* film, all of which (like the early nineteenth century novel from which they draw their inspiration) sit uneasily between the traditions of Gothic and science fiction.

Although, like Prometheus in classical mythology, Frankenstein takes something which is divine in his case the spark of life itself he discovers this secret not by stealth or esoteric means, but by scientific research. There were of course hints of scientific hubris and its dire consequences in ▷

Frankenstein reborn — Philip Madoc as Mehendri Solon in THE BRAIN OF MORBIUS



Peter Cushing, Madeline Smith and David Prowse stand in for Solon, Sarah and the Morbius monster in *Frankenstein and the Monster from Hell*

◁ **Doctor Who** from the very early days — the very first Dalek story (serial B), for example. So it is perhaps not surprising that *Frankenstein* should serve as the inspiration for one of the Doctor's adventures.

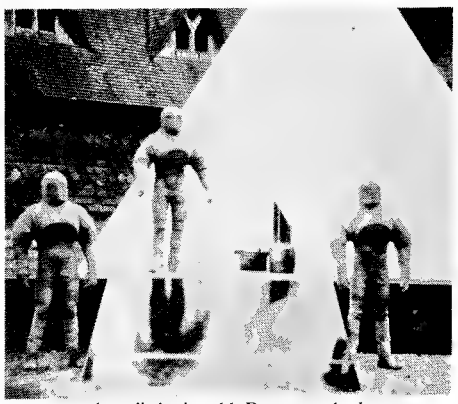
The links between THE BRAIN OF MORBIUS and two of *Hammer*'s Frankenstein films seem particularly strong. In *Frankenstein and the Monster from Hell* (1973) the Baron has been comitted to a lunatic asylum where he creates a creature from pieces of the other inmates. As his hands have been burned during an earlier misadventure the actual physical work of the surgery involved is carried out by his young female assistant and is, as a result, a little crude. Earlier, *Revenge of Frankenstein* (1958) had Frankenstein trying the same type of experiment in an apparently charitable hospital. When his victims turn upon him, he is rescued by his assistant (a young surgeon) who transfers the baron's brain to a new body, a perfect replica of the original prepared for just such an emergency! It is very much the *Hammer* treatment rather than the original novel that seems to have inspired the transmitted story of THE BRAIN OF MORBIUS, and Terrance Dicks' original script (see **IN•VISION** issue twelve, especially *Bland Stand*).

The sisterhood and their immortality-giving flame are reminiscent of two sources. One is the Vestal Virgins of ancient Rome. Owing in part to their influence of atronomy classical atronomy, they have been a constant source of inspiration for science fiction. The other source is Ayesha - She Who Must Be Obeyed in the Rider Haggard's *She*, first published in 1887. *Hammer* made two films inspired by the novel, and this was not the first time that **Doctor Who** was influenced by them. In 1965, almost contemporary with the first *Hammer* film *She*, the fate of the central character crumbling to old age before the camera was used as the grizzly fate of Sara Kingdom at the close of THE DALEKS' MASTERPLAN (serial V). This has long been acknowledged as a direct lift from the *Hammer* films.

MORBIUS is the name of a scientist living alone with his daughter and robot in *Forbidden Planet*, a film reputedly inspired by Shakespeare's *The Tempest*. PLANET OF EVIL owed much to this film, and almost nothing to any of *Hammer*'s three variations on the *Jekyll and Hyde* theme. That said, there are influences direct from Robert Louis Stevenson's original story (see **IN•VISION** issue eight, especially *Id Stuff* and *Evil Thoughts* for an analysis of the story's origins and Philip Hinchliffe's comments on them).

By contrast, THE ANDROID INVASION is the only story for which no direct comparisons to any of *Hammer*'s output can be made. More of a 'Stepford Wives meet the Body Snatchers, it does however make use of several standard horror scenarios. The most obvious is the village pub where all conversation stops as Sarah enters: "We don't have strangers here" she is told. But even the horror set-piece is a copy here — not only do the regulars stop their 'normal' lives on cue, they start them as the clock strikes.

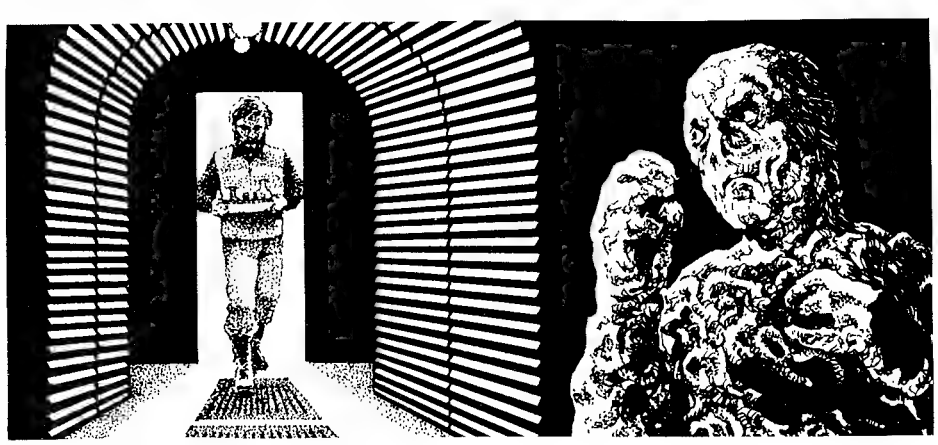
The full-size version of the missile and mummies from PYRAMIDS OF MARS



The final offering of the season, THE SEEDS OF DOOM offers the richest mix of influence (see **IN•VISION** issue thirteen, especially *The Seeds of 'Doom'*). Even the title is adapted from a Patrick Troughton **Doctor Who** story (THE SEEDS OF DEATH, serial XX). The story is a sort of 'Thing spending The Day of the Triffids watching the Quatermass Xperiment to a musical accompaniment by the Phantom of the Opera'. The first two episodes borrowed heavily from the 1951 science fiction film *The Thing* (remade in 1982), right down to the Antarctic setting (although the original had an Arctic location) and the vegetable nature of the alien. The rest of the serial is heavily derived from the terrible transformation of astronaut Carroon into something vast and inhuman in the original **Quatermass** story.

THE SEEDS OF DOOM provided a very violent climax to a generally gory season. If Solon was the best written character of the season, then the deadly duo of the Caligula-like Harrison Chase and his psychopathic thug Scorby are undoubtedly the most brutal villains

Relaxation of cinema censorship in the early Seventies allowed *Hammer* to become more sexually explicit, and nubile lesbian vampires began baring a lot more than their fangs. As family entertainment, this particular avenue was not open to **Doctor Who**. Which is probably just as well — Mary Whitehouse had quite enough to say about the programme's thirteenth season as it was. □



Cable TV

After eleven seasons of filming, location work for the series had a new look for the Baker years. OB or not OB? ANDREW MARTIN says that was the question

OUTSIDE Broadcast recording replaced location filming in **Doctor Who** for the first time in season 12. The very first story, ROBOT (serial 4A), required a number of exteriors, and there were extensive Outside Broadcast (OB) sequences in every episode.

The use of OB meant that this material could be recorded quickly and more cheaply than on film. OB was also an advantage in scenes involving the giant robot itself: the mix of picture quality of the studio-recorded robot and the video-recorded exteriors was less obvious than would have occurred with film.

In THE SONTARAN EXPERIMENT (serial 4B), the second story in the season to use OB, the whole production was recorded on Dartmoor. The mood of the story was thus less gloomy, the effect of bright sunlight being accentuated by video cameras. More importantly from the production point of view, the story could be recorded in six days: video cameras can record simultaneously, and be edited on location in real-time just as back in the controlled studio environment, and instant replay is also available. The OB system is much faster than the traditional location medium of film.

In the mid-seventies, the question of whether OB or film was better for exterior shooting was a hotly-debated topic. In Outside Broadcast's early days, the system was less flexible than the already-established film technique. OB cameras needed to be linked by limited-length, heavy-duty cables to a mobile control gallery in a BBC pantechnicon. Film cameras are far more self-contained. For THE DÆMONS (serial JJJ), the film department had tried to prove that it was possible to film with several cameras at one time. But film is still an expensive commodity, as well as being non-reusable. And as each camera has to be run up to speed before it can be 'cut to', more film stock is used.

But to many eyes, film has a superior visual quality. It is a more subtle medium, a photograph rather than an electromagnetic recording. It is true that it used to be difficult to be beautiful on OB. But it can also be said that there is little beauty in an inexpert mix between film work and studio sequences — as the climactic scene of the Skarasen's appearance from the Thames in TERROR OF THE ZYGONS (serial 4F) demonstrated. Modern technology is more skilfully used in achieving this, but nowadays there is less likelihood that the two mediums will be mixed anyway.

The real advantage of OB in 1975 was that it was cheaper, quicker and more compatible with studio-recorded material. This was especially important for effects work in **Doctor Who**. But at that time, it was still a relatively clumsy system, which meant that it was not practical for programmes which needed to be recorded over a large number or locations, or in inaccessible places. This was ideal for the traditional uses of OB: television had shown its advantages over the old newsreel films of sporting events by transmitting them live, with video replays, and with a literally **Grandstand** view.

BUT sports coverage could use statically-mounted cameras throughout. Drama television was another matter. Even filming needed to be confined to a relatively small area, in order to save travelling time. At least film equipment was easy to move about once it was set up, and could be put into more confined or remote positions once on location. With OB, the mobile control room (or 'scanner') restricted movement: even with the greater amount of recording that could be achieved with multiple cameras, all the required location sites had to be in closer proximity to one another than would have been necessary using film.

All of the ROBOT locations were in and around the BBC Engineering Training Centre at Wood Norton, near Evesham in Worcestershire. Ironically, the location had been used in 1969 for shooting the all-film SPEARHEAD FROM SPACE (serial AAA), and the debut story for the previous Doctor, Jon Pertwee). At times in ROBOT, it is rather obvious that the drill hall used for the SRS meeting, Kettlewell's laboratory and the Thinktank complex are all part of the same group of buildings.

Similarly, but with less pretence, THE SONTARAN EXPERIMENT is all set around a small area of Dartmoor, particularly one rocky outcrop. For all its restrictions, one is left wondering why OB was not used for the remaining two stories of the season which required exteriors. Two reasons could be the availability of the equipment, and the artistic preferences of the different production teams.

THE ARK IN SPACE (serial 4C) required film only for the model sequences of the Wirrn outside the Ark. But REVENGE OF THE CYBERMEN (serial 4D) was the next story to be recorded, and needed extensive location work in underground caves. It is easy to imagine that the deep, and especially damp caves, with poor access for the scanner lorry, would prove to be a technical nightmare.

GENESIS OF THE DALEKS (serial 4E) required a smaller amount of filming. It was to take place in a quarry, to simulate the range of mountains separating the Kaled and Thal cities. This in itself would not be readily accessed by the scanner lorry. But there was also the requirement for a certain amount of atmospheric footage of Sarah being pursued by Mutos, and the opening scene of the Doctor's meeting with the Time Lord.

Perhaps these sequences could have been achieved with Outside Broadcast, though there are the preferences and prejudices of directors to account for. They may not have been prepared to risk their atmospheric effects by using the comparatively untried and gaudy effects of OB. Additionally, neither REVENGE nor GENESIS used any video effects with location shots. And both had studio material where the lighting used for matching settings — all the interiors in GENESIS, and the Vogan scenes in REVENGE — was very dim and low-key, so that the 'join' was far less obvious than might otherwise have been the case.

DESPITE Outside Broadcast's healthy start in season 12, it was used less in subsequent seasons — until its whole-hearted adoption (arguably as a cost-cutting measure) from the twenty-third season onwards. This decline in its usage might have been the technical or artistic prejudices of producers and directors.

Christopher Barry, who directed the multi-camera film serial THE DÆMONS as well as the Outside Broadcast ROBOT, has since worked on two more **Who** stories: THE BRAIN OF MORBIUS (serial 4K) was all-studio, and technical requirements of the plot of THE CREATURE FROM THE PIT (serial 5G) necessitated studio filming at Ealing.

SONTARAN director Rodney Bennett used film for the exteriors of THE MASQUE OF MANDRAGORA (serial 4M), perhaps because of the distance from London and the complexity of the Port Meirion locations.

Douglas Camfield's use of film in THE SEEDS OF DOOM (serial 4L) was confined to effects work, and the video 'presence' of OB made the interior/exterior transitions less marked than ZYGONS' film/video mix at the start of the season — though finding a suitable location for the bulky OB equipment was difficult (see Graeme Harper's interview this issue).

By contrast, THE ANDROID INVASION (serial 4J) opened with an extensive film sequence, directed by Barry Letts whose immediately-previous directorial contribution to the series had been PLANET OF THE SPIDERS (serial ZZZ), including an extensive film chase sequence. In ANDROID INVASION, the eventual transition to the studio pub set is noticeable, and the difference is emphasised by the sequence where Sarah peers out of the window into the street.

Paddy Russell's PYRAMIDS OF MARS (serial 4G) kept the exteriors and interiors more obviously distinct, reserving the pastel tones of the film sequences for the pursuit sequences through the grounds of Stargroves. The studio is used to best advantage in the final episode, where Scarman and the Doctor make their way past a number of video effects to penetrate the Pyramid on Mars. In INVASION OF THE DINOSAURS (serial WWW), she had been less successful in mixing ChromaKey and film sequences, and all of the location effects in PYRAMIDS were practical.

The other notable use of film in Tom Baker's opening seasons was PLANET OF EVIL (serial 4H, directed by David Maloney). Here, designer Roger Murray Leach convinced producer Philip Hinchcliffe of the advantages of studio filming for several sequences (see *Evil Thoughts* in IN•VISION issue 8).

Recently, more flexible video technology has become available, and the quality of OB pictures has become more subtle, taking it closer to film. The flexibility of usage in **EastEnders**, and the quality of use in **Vanity Fair** (both BBC), has demonstrated this. What has really changed in terms of professional programme-making is that there are far fewer programmes which mix film and video material.

Film, despite the success of **The Life and Loves of a She-Devil**, remains the medium of 'quality' television, the prestige drama series, the television film. Video is the medium of the cheap, the cheerful and the disposable. The chief remaining limitation to the use of video is the snobbish concept that film is 'craft', and video is merely 'engineering'. □

CONTEXT

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Quatermass and the Pit (BBC, 1958-9)

Doctor Warlock gets a lift in PYRAMIDS OF MARS

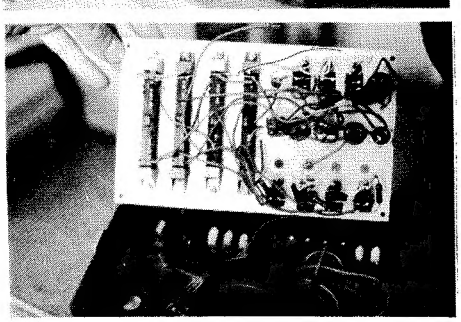
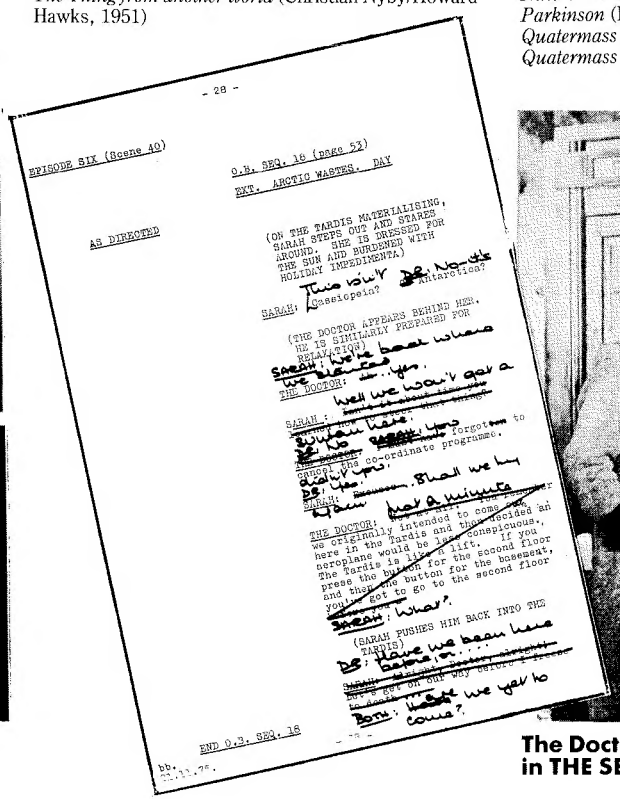


Photo courtesy of Mat Irvine

The control box used by Visual Effects to control the Marconiscope prop in PYRAMIDS OF MARS



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EPISODE SIX (Scene 40) O.B. SEQ. 16 (page 52)

EXT. ARCTIC WASTES. DAY

AS DIRECTED (ON THE TARDIS MATERIALISING, SARAH STEPS OUT AND STARES AROUND. SHE IS DRESSED FOR THE SUN AND BURDENED WITH HOLIDAY IMPEDIMENTA.)

SARAH: Casablanca?

(THE DOCTOR APPEARS BEHIND HER. HE IS SIMILARLY PREPARED FOR RELAXATION.)

THE DOCTOR:

SARAH:

THE DOCTOR: ... co-ordinate programme. ... Stand we by ... a minute ...

SARAH: What?

THE DOCTOR: ... intended to come ... decided an ... we originally ... and ... conspicuous., here in the Tardis would be like ... If you ... aeroplane would be like a lift. The Tardis is like for the second floor ... The ... button for the basement, press the ... and then ... for the second floor ... you've got to go to the second floor

SARAH: What?

(SARAH PUSHES HIM BACK INTO THE TARDIS)

END O.B. SEQ. 16

bb. 22.11.75.

The Doctor and Sarah go for a holiday in THE SEEDS OF DOOM

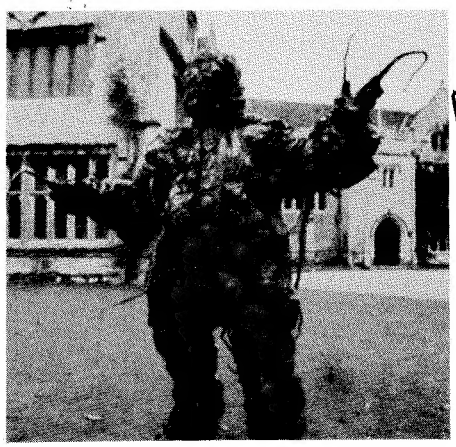
The Quatermass Experiment (BBC, 1953
Quatermass II (BBC, 1955)
The Saint (ITC, 1962-9)
Space: 1999 (ATV, 1975-6)
Star Trek (NBC, 1966-69)
Stingray (Century 21, 1962)
The Sweeney (Euston Films, 1974+)
Taggart (STV, 1983-)
Target (BBC, 1977-79)
Thunderbirds (Century 21, 1963-4)
Tinker, Tailor, Soldier, Spy (BBC, 1979)
The Trollenberg Terror (ATV, 1956-7)
Upstairs Downstairs (LWT, 1971-5)
Watch the Birdies (BBC, 1966)

RADIO

Dick Barton — Special Agent (BBC)
The Man in Black (BBC)
PC49 (BBC)

VIDEO

Doctor Who — Terror of the Zygons (BBCV4186)



Man into monser — the Krynoid takes shape in THE SEEDS OF DOOM

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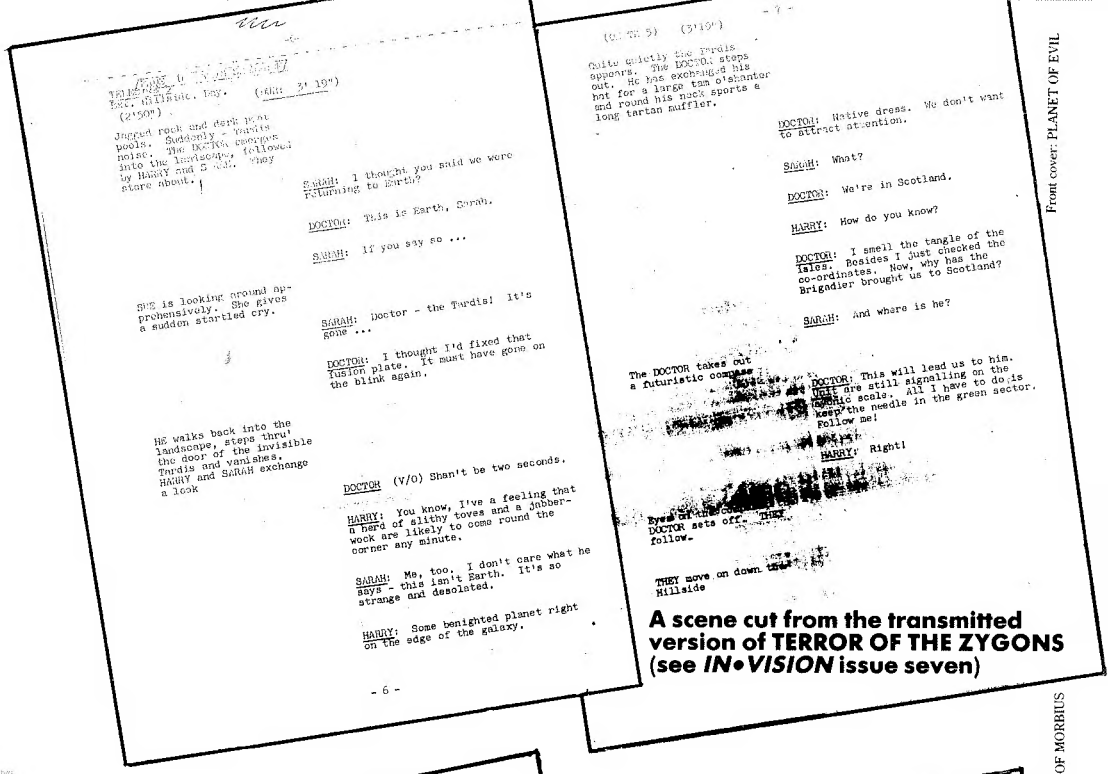
Front cover: PLANET OF EVIL



A scene cut from the transmitted version of TERROR OF THE ZYGONS (see *IN•VISION* issue seven)

Back cover: THE BRAIN OF MORBIUS

PYRAMIDS OF MARS